A.B.C. TELEVISION LIMITED
BROOM ROAD
TEDDINGTON,
MIDDLESEX.
Tel: 977-3252

C A M E R A S C R I P T

"CALLAN"

Prod.No: 1909 "THE MOST PROMISING GIRL OF HER YEAR" VTR/ABC/7358

by

JAMES MITCHELL

DESIGNED BY
MIKE HALL

ASSOCIATE PRODUCER
JOHN KERSHAW

PRODUCER
REGINALD COLLIN

DIRECTED BY
PETER DUGUID

CAMERA REHEARSAL: TUESDAY, 16TH JANUARY 1968, from 10.30. STUDIO 2, TEDDINGTON.

PRE-VTR INSERTS: " " " " , 19.30-21.00. " " "

VTR: WEDNESDAY, 17TH JANUARY 1968, 17.00-19.00. " " "

TRANSMISSION: T.B.A.

DURATION: 46'25" + 2 COMMERCIAL BREAKS.

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"CALLAN" (1) "THE MOST PROMISING GIRL OF HER YEAR"

CAST:

Callan ..... EDWARD WOODWARD
Hunter ..... MICHAEL GOODLIFFE
Meres ..... ANTHONY VALENTINE
Lonely ..... RUSSELL HUNTER

Joan Mather ..... ELIZABETH BELL
Dr. Bradford ..... RAYMOND YOUNG
Snell ..... CLIFFORD ROSE
Horst ..... PETER BLYTHE
Karl Donner ..... DAVID HARGREAVES
Sonia Prescott .... JOAN CRANE

+ 7 men, 6 women as:- Male nurse (Pre-VTR only): BRUCE WELLS. Hunter's Office boy: TREVOR LAWRENCE. Barman: JOHN HUNT. 3 young couples: PAUL BOND, JACKIE LAWRENCE, MAX HARTNELL, BETTY GOULDING, LAWRENCE FARRER, ANNA HILTON. Man: PETER BLAIR-STUART. Girl (No.10): MARY LYONS. Girls (Nos.11 & 12): SHEILA PARR, JAN BLAIR-STUART. (All thru ERIC BLYTH AGENCY). P.C. (filming only): JOSEPH O'CONNELL.

* *

Floor Manager ..... JOHN WAYNE
Stage Manager ..... MARY LEWIS
P.A. ..... PADDY DEWEY
Call Boy ..... PETER GROOME
P.A. Timer ..... JACQUELINE DAVIS

Wardrobe Supervisor ... AMBREN GARLAND
Make-Up Supervisor .... CAROLE BRIGHT

Technical Supervisor ... DEL RANDALL
Lighting ..... H. RICHARDS
Sound Supervisor ..... MIKE PONTIN
Senior Cameraman ..... DAVE HUGHES

Vision Mixer ..... NIGEL EVANS
Racks ..... ALAN FOWLER
Grams ..... VIC FINCH

* *

SCHEDULE:

TUESDAY, 16TH JANUARY 1968:

Camera rehearsal	10.30-13.00	
LUNCH BREAK	13.00-14.00	
Camera rehearsal	14.00-18.00	
SUPPER BREAK	18.00-19.00	
Line-up & make-up	19.00-19.30	
PRE-VTR INSERTS (incl. reh.)	19.30-21.00	(7358A, B, C)

WEDNESDAY, 17TH JANUARY 1968:

Camera rehearsal	10.00-12.45	
LUNCH BREAK	12.45-13.45	
Line-up & make-up	13.45-14.30	
Dress rehearsal	14.30-16.15	
Tea break	16.15-16.30	
Line-up	16.30-17.00	
VTR	17.00-19.00	(VTR/ABC/7358)
Technical clear	19.00-19.15	
SUPPER BREAK	19.15-20.15	

* *

TECHNICAL REQUIREMENTS:

4 pedestals (Cam.4 to have extra ped. on Clinic rostra); L.A. dolly to S/B for Cam.3; 65° lens for Cam.3: fish-eye for Cam.2 (Pre-VTR only); prism lens for Cam.3 (Pre-VTR); periscope for Cams. 1, 2 & 3; fork lift truck to get Cam.4 on to rostra.
3 monitors in Hunter's Office, 1 linked on floor monitor select with Lab; sound/light system for Pre-VTR. 8 sof T/C sequences + opening (if ready); 3 pre-VTR inserts.
3 booms, slung outside Flat, stand mic. for off-stage telephone. Pract. telephones: Lab/Hunter; Joan's Flat/Donner (oov); Hunter/Telecine. Intercom. either side of Clinic wall. Caption scanner. Grams, tape, foldback. Doorbell & telephone bell (Joan's Flat), desk buzzer (Clinic). Echo.

"CALLAN" (1) "THE MOST PROMISING GIRL OF HER YEAR"

SCENE BREAKDOWN

	SET	TIME	CHARACTERS	CAMERAS	SOUND	SHOTS	PAGES
			ACT 1				
	OPENING ROUTINE - T/C & CAPTION SCANNER				SOF		1
1.	LABORATORY - INT.	DAY	Joan Bradford				
	(a) PRE-VTR (7358A):			1: A. 3: A.	A-1	1-3	1-2
	(b) MAIN VTR:			1: B. 2: A, B. 3: A.	A-1 B-1	11-21	3-5
			/TAPE RUN/				
2.	HUNTER'S OFFICE - INT.	DAY	Hunter Meres	1: C. 2: C. 3: B.	A-2	22-34	6-10
	including:						
	LABORATORY (on monitor), INT.	"	Bradford Joan	4: B.	B-1	24A	
			/STOP TAPE/				
3.	LABORATORY - INT.	DAY	Bradford Hunter Meres	1: B. 2: B.	B-1	38-45	10-12
			/STOP TAPE/				
4.	CLINIC - INT.	DAY	Hunter Meres Joan Snell Bradford	1: D. 2: D. 3: C. 4: B.	B-1 C-1	46-54	12-15
			/POSSIBLE RUN ON/				
5.	HUNTER'S OFFICE - INT.	DAY	Callan Hunter Boy extra	1: E, C. 2: C. 3: D, E.	A-2	55-65	16-18
	TELECINE (1): CHELSEA STREET, EXT.	DAY	Callan Lonely Joan Sonia		SOF		18-19
6.	LABORATORY - INT.	DAY	Bradford Callan Hunter (V/O)	1: B. 2: B. 3: A.	A-1 B-1 (C-2)	66-79	19-23
7.	HUNTER'S OFFICE - INT.	DAY	Hunter Callan	1: C. 2: C. 3: E.	C-2	80-88	23-24
	TELECINE (2): SOUTH BANK CAR PARK, EXT.	DAY	Callan Lonely		SOF		24-27

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	SET	TIME	CHARACTERS	CAMERAS	SOUND	SHOTS	PAGES
			ACT 2				
	TELECINE (3): CHELSEA STREET & FESTIVAL HALL, EXT.	NIGHT	Lonely Horst		SOF		28
8.	CONCERT HALL COFFEE LOUNGE - INT.	NIGHT	Callan Joan All extras	1: F. 4: C.	B-2	89-98	28-31
	TELECINE (4): CHELSEA STREET - EXT.	NIGHT	Lonely		SOF		31
9.	JOAN'S FLAT - LIVING ROOM, KITCHEN & LANDING, INT.	NIGHT	Callan Joan Sonia Meres	1: G. 2: E, F. 3: F. 4: D, E.	A-3 C-3 SLUNG	99-133	31-35
	/STOP TAPE - N.B. No Scene 10/						
11.	COFFEE BAR - INT.	NIGHT	Callan Lonely Barman 7 customers	1: H. 4: F.	B-3	131-133	36
	/STOP TAPE/						
12.	JOAN'S FLAT - INT.	NIGHT	Lonely Sonia Joan	1: G. 3: F.	A-3	134-137	37
	TELECINE (5): CHELSEA STREET - EXT.	DAY	Callan		SOF		37
13.	HUNTER'S OFFICE, INT.	DAY	Hunter	2: C.	C-2 (SOF)	138	37
	TELECINE (contd.) (6): CHELSEA STREET - EXT.	DAY	Callan Sonia		SOF		38
14.	FLAT LANDING - INT.	DAY	Callan Joan	4: E.	SLUNG	139	38
15.	JOAN'S FLAT - INT.	DAY	Callan Joan Meres Horst	1: G. 2: F, G. 3: F. 4: D.	A-3 C-3	140-166	38-42

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	SET	TIME	CHARACTERS	CAMERAS	SOUND	SHOTS	PAGES
			ACT 3				
16.	SNELL'S CLINIC OFFICE, INT. including:	DAY	Hunter Meres Snell	1: D. 3: C. 4: B.	B-1	167-173	43-44
	PRE-VTR INSERT (7358B):		As above + Horst Male nurse	1: D. 3: C. 4: B.	B-1	174-189	44-47
17.	(a) CLINIC EXAMINATION & OBSERVATION ROOMS, INT.	DAY	Horst Snell Hunter Callan Joan	2: D. 3: G. 4: B.	B-1 C-1	190-196	48
	(b) PRE-VTR INSERT (7358C): (OBSERVATION & EXAMINATION ROOMS, INT)	DAY	Meres Horst Snell Male nurse Callan Joan Hunter	1: D. 2: D. 3: G. 4: B.	B-1 C-1	197-204	49-50
	including: MAIN VTR CUT-IN SHOT:		Horst	3: G.		199A	49
	(c) CLINIC EXAMINATION & OBSERVATION ROOMS + OFFICE - INT.	DAY	Joan Hunter Callan Snell Meres Horst (off)	1: D. 2: D. 3: C. 4: B.	B-1 C-1	205-212	51-53
			STOP TAPE				
18.	HUNTER'S OFFICE - INT.	DAY	Joan Meres Callan	2: H. 3: D.	C-4	213-224	54-56
			TAPE RUN				
19.	COFFEE BAR - INT.	DAY	Callan Lonely Barman 7 customers	1: H. 4: F.	B-3	225-226	57-58
	TELECINE (7): CHELSEA STREET - EXT.	DAY	Lonely Callan		SOF		58
			STOP TAPE				

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	SET	TIME	CHARACTERS	CAMERAS	SOUND	SHOTS	PAGES
			ACT 3 (contd.)				
20.	JOAN'S FLAT - INT.	DAY	Callan Joan Donner (off)	1: G. 2: E. 3: F. 4: D.	A-3 C-3 STAND MIC. (off)	227-235	58-61
	TELECINE (8): CHELSEA STREET - EXT.	DAY	Lonely Donner		SOF		61
21.	LANDING OF FLAT - INT.	DAY	Donner Callan (off)	4: E.	SLUNG MIC.	236	62
22.	JOAN'S FLAT - INT.	DAY	Callan Joan Donner	1: G. 2: G, F. 3: F. 4: D.	A-3 C-3	237-256	62-64
	CLOSING CREDITS - CAPTION SCANNER			3: F.		257	64-65

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VTR/ABC/7358
Part 1

ACT 1

FADE UP TELECINE — S.O.F.
THAMES TV SYMBOL + (THEME)
"CALLAN" OPENING TITLES. *

SUPER CAPTION SCANNER *
(1) "THE MOST PROMISING GIRL OF HER YEAR" *
*
(2) by JAMES MITCHELL *
*
FADE OUT CAPTION SCANNER *

PRE-VTR (7358A) — 1. INT. LABORATORY. DAY. — PRE-VTR SOUND

BOOM A-1 — GRAM F/X: FAINT ELECTRONIC HUM (thru scene)

1. 1 (A)
CLOSE on RAT CAGE.

2. 3 (A)
LOOSE 2-S, with CAGE L.

JOAN closes CAGE.

BRADFORD: You carry on.

3. 1 (A)
CLOSE on GAS TAP.

TILT to RAT.

END OF PRE-VTR

(N.B. There are no Shots 4-10)

(SCENE CONTD. OVER)

Preview 3

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(After Pre-VTR):

BOOM A-1

11. 3 (A)
2-S, BRADFORD/JOAN.

BRADFORD: Five seconds, that's marvellous. Instantaneous would be better.

JOAN: Would it?

HOLD 2-S. as BRADFORD goes u/s L.

BRADFORD: You're very quiet, Joan. You've been like that all day.

JOAN: Have I?

BRADFORD: Something wrong?

JOAN: No. Not really.

BRADFORD comes fwd.

BRADFORD: This?

JOAN: Partly.

BRADFORD: What's the problem? Can I help?

JOAN: It's not a problem. Not the sort you can solve, anyway. It's ... it's personal.

BRADFORD: Family?

JOAN goes u/s R.

JOAN: I'd rather not talk about it. I want to leave.

12. 2 (A)
C.M.S. BRADFORD.

Preview 3

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(On 2, Shot 12)

BRADFORD: Leave? Here? Whatever for? Good heavens, you can't go now./

13. 3 (A)
2-S. BRADFORD moves twds JOAN slightly.

We're just about there. Six months and we've cracked it./

14. 1 (B)
2-S.

BOOM B-1

(2 TO POS.B, SAME SET - FAST)

Let JOAN go R. & HOLD BRADFORD.

JOAN: I know.

BRADFORD: Doesn't that mean anything to you?/

15. 2 (B)
M.S. JOAN coming d/s slightly.

JOAN: Well, of course it does. You know that.

(3 TO POS.B, HUNTER'S OFFICE)

BRADFORD: (PAUSE) Well, then!

JOAN: I'm sorry./

16. 1 (B)
C.M.S. BRADFORD.

BRADFORD: You owe me a bit more than that, Joan./

17. 2 (B)
M.S. JOAN.

BRING her d/s to 2-S with BRADFORD L.

JOAN: I don't know what to say. When I first came here I was totally involved with your ideas. I wish I'd thought more about the implications.

BRADFORD: Implications? You've been in on it all the way through.

JOAN: I mean as a potential weapon. The sort of ...

BRADFORD: A weapon?

JOAN: One they could use.

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(On 2, Shot 17)

BRADFORD: Don't be silly. There are thousands to uses we can exploit. We're not interested in germ warfare.

JOAN: How do you know that?

BRADFORD: I don't know ...

JOAN: How do you know that that sort of result wouldn't be taken out of our hands and used indiscriminately, politically?

BRADFORD: Joan, you know as well as I do, no one can control the uses that are made of discoveries. It doesn't stop us making discoveries. That's what our work is. We're involved with science, Joan - life. Not politics.

PAN JOAN R.

JOAN: I'm sorry. I've made my mind up./

18. 1 (B)
M.C.U. BRADFORD.

BRADFORD: Well, I'm sorry too. But you'll have to think again./

19. 2 (B)
M.C.U. JOAN.

20. 1 (a/b)
(M.C.U. Bradford)

JOAN: What do you mean - have to?/

BRADFORD: Joan, for more than two years now you've been working with me, very closely. You can't just walk out now. Apart from anything else, Security will want to know why./

21. 2 (a/b)
(M.C.U. Joan)

(1 TO POS.C, HUNTER'S OFFICE)

JOAN: I'm very sorry, but I intend to leave.

Preview 3

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(On 2, Shot 21)

22. 3 (B) — 2. INT. HUNTER'S OFFICE. DAY. BOOM A-2

LOOSE on ANTE-ROOM.

PAN HUNTER L. to 2-S with MERES, MONITORS R. f/g.

GRAM F/X: VERY LIGHT TRAFFIC (thru scene)

(2 TO POS.C, HUNTER'S OFFICE)

HUNTER: We were at College together.

MERES: Yes, sir. You did mention.

HUNTER: I'll mention it again. / A very able biologist. Which explains perhaps his obsession with women. /

23. 1 (C)
2-S, HUNTER & MERES.

MERES: He's very clever with bugs, isn't he?

HUNTER: He's a very clever man all round, Meres. He knows how to wipe us all out. And microbes cost rather less than bombs. He's useful.

MERES: Yes indeed, sir.

PAN HUNTER L. to sit, & LOSE MERES.

HUNTER: Except that with Bradford it's all locked up in his mind. He's a theoretician. No practical skill at all. His assistant, on the other hand, is both brilliant and practical. A girl, Meres. / Between them they're packing enough into one test-tube to wipe out Glasgow.

24. 2 (C)
3-S, HUNTER, MERES & MONITOR.

/N.B. MONITOR NOW/ /SHOWS HIGH SHOT/ /OF DESK WITH BRADFORD/ /CAM.4B (Shot 24A)/

MERES: Or Peking, sir?

HUNTER: Or Los Angeles.

(JOAN enters to 2-S on monitor)

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(On 2, Shot 24)

HUNTER: (CONTD.) That's her now. Miss Mather. Unhappily she's decided to leave him. You brought her file?

MERES: Yellow, sir. Occasional surveillance.

± BOOM B-1

BRADFORD: (ON SCREEN) Now Joan, what's all this about?/

25. 1 (C)
2-S, HUNTER & MERES.

HUNTER: Bradford set this interview up. We recorded it yesterday. Miss Mather could be a security risk./

26. 2 (C)
2-S, HUNTER & MERES with MONITOR.

JOAN: (ON SCREEN) Well, I've been thinking. I'm going to take a few weeks off. Then maybe I'll try teaching for a while ...

BRADFORD: (ON SCREEN) Anything except germ warfare?

JOAN: (ON SCREEN) I want to forget that, Dr. Bradford./

27. 4 (B) (LABORATORY)
2-S, BRADFORD & JOAN.

BRADFORD: Even if someone else develops it? They could, you know.

JOAN: It isn't political. Not CND or anything like that. I just can't go on, and you can't make me, Dr. Bradford.

BRADFORD: God knows, I don't want to ... And in any case, Joan, I can finish the project without you now. But I shall miss your efficiency.

Preview 1

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(On 4, Shot 27)

JOAN: Thank you.

BRADFORD: By the way, those findings you were going to let me have - Brierly, wasn't it?/

28. 1 (C) (HUNTER'S OFFICE)
2-S, HUNTER & MERES.

JOAN: (ON SCREEN) You mean the work he did at the Cavendish in '65? It's in his report. It may be relevant. Page 17, I think. Last two paragraphs./

29. 2 (C)
CLOSE on REPORTS.
(Try to include monitor)

BRADFORD: (ON SCREEN) Yes?

JOAN: (ON SCREEN) The mixture of bases obtained by hydrolosis consists of two purine bases, adenine and guadenine, and two pyrinidine bases, cytosine and urisil. Thus if N equals C minus NH2/...

30. 1 (C)
2-S, HUNTER & MERES.

HUNTER comes below desk.
PAN him R. to MONITOR.

HUNTER: Word for word. God knows how much more information she has on the tip of her tongue. That's the real danger. This astonishing memory of hers. (HE SWITCHES OFF SOUND ON MONITOR). Well, what do you make of her?/

31. 3 (B)
C.M.S. MERES.

MERES: A little naive, sir, isn't she?/

32. 2 (C)
C.M.S. HUNTER.

HUNTER: Perhaps she saves her sophistication for the microbes./

33. 3 (B) (a/b)
(C.M.S. Meres)

MERES: Yes, sir./

34. 1 (C)
M.S. HUNTER.

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(On 1, Shot 34)

PAN HUNTER L. of MERES to 2-S.

HUNTER: We'll run a test on her. Hypnosis. Just to be sure. One likes to be fair, Meres.

MERES: Of course, sir.

S T O P T A P E

(1 TO POS.B, 2 TO POS.C, 3 TO POS.A, LABORATORY)

(N.B. There are no Shots 35-37)

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38. 1 (B) C.M.S. BRADFORD.

3. INT. LABORATORY. DAY.

BOOM B-1

GRAM F/X: FAINT ELECTRONIC HUM (thru scene)

BRADFORD: Joan's a very loyal girl./

39. 2 (B) M.S. HUNTER, moving R.

HUNTER: It's not her loyalty that bothers me. It's her memory. Loyalty's expendable under stress./

40. 1 (a/b) (C.M.S. Bradford)

You should know that.

Preview 2

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(On 1, Shot 40)

BRADFORD: She's a nervous girl. Very shy./

41. 2 (B)
3-S, BRADFORD, HUNTER, MERES.
As HUNTER sits, LOSE MERES.

HUNTER: We don't want to offend her modesty. Just run a test on her.

BRADFORD: What sort of test?

42. 1 (B)
M.C.U. BRADFORD.

HUNTER: Hypnosis./ We need to see how good that photographic memory is.

BRADFORD: I thought you would. Will you send for her?/

43. 2 (B)
3-S, BRADFORD, MERES, HUNTER.

HUNTER: No. You will. We don't come into it at all./

44. 1 (B)
C.M.S. MERES, moving R.

MERES: She'll see a fellow we know in Harley Street./

45. 2 (B)
3-S, BRADFORD rising to f/g L. with HUNTER & MERES.

BRADFORD: I wouldn't want her to think I felt she was untrustworthy. Because I don't.

HUNTER: You did say you thought there might be something else bothering her. Something other than this ... moral issue.

HOLD 3-S. as BRADFORD Xs R. f/g.

BRADFORD: Oh, it was only a feeling. Nothing definite.

HUNTER: Yes. Well, let's think about that later, if we need to. We'll get these tests over and done with first. It may be that her recall fades.

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(On 2, Shot 45)

BRADFORD: You think she's mixed up in something?

LET HUNTER go R.

HUNTER: She may be. I want to find out.

BRADFORD: Suppose she is - what will you do?

CRAB SLIGHTLY R. with MERES.

MERES: Don't worry, Doctor. We'll think of something appropriate.

LET MERES GO.

S T O P T A P E

(1 TO POS.D,
2 TO POS.D,
3 TO POS C,
CLINIC)

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46. 4 (B) 4. INT. SNELL'S CLINIC. DAY. BOOM B-1

CLOSE on TAPE RECORDER.

SOUND FROM CLINIC IS BROUGHT UP IN VOLUME IN VISION - i.e. MERES CONTROLS IT.

PAN L. & TILT to HUNTER & MERES.

PUSH IN with them to C.S. GRILLE.

± BOOM C-1

As it opens, PULL FOCUS to COUCH.

JOAN: A lot of it is out of date now.

SNELL: Never mind, it doesn't matter.

JOAN: Good.

SNELL: Now I want you to tell me about the classified section.

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(On 4, Shot 46)

JOAN: They're the files on the experiments we did. Only Dr. Bradford and I saw them all -

SNELL: Read me one.

47. 2 (D)
C.M.S. SNELL.

JOAN: There were so many -/

SNELL: "Utilisation of Nucleotides".

TILT SLOWLY to JOAN & PULL OUT to 2-S.

JOAN: If nucleic acid is subject to less drastic action than those which lead to complete hydrolosis, various fragments may still be identified. It is for this reason that in the event of survivors, it's decided to pursue the effect of hydrolosis only.

SNELL: Thank you, Joan. Now what's this about taxonomic separation?/

48. 4 (B)
2-S, HUNTER & MERES.

JOAN: The increase in the crysballographic properties was found to be parallel to the taxonomic separation./

49. 2 (D)
M.C.U. JOAN (including Snell's PAPERS)

Considerable polymorphic crystalline form of the same oxyhemoglobin was noted. We may therefore conclude that if this microbe were to be used as a weapon of war, loss of life would be total over a considerable area -

TILT UP with Snell's PAPERS, & PULL BACK to 2-S. over his shoulder, as he comes f/g R.

SNELL: Thank you, Joan. Now I want you to have a little sleep.
Dr. Bradford will be here when you wake up. All right?

JOAN: Yes. Thank you. I am sleepy.

Preview 4

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(On 2, Shot 49)

LET SNELL GO L.

PUSH IN on JOAN,
& CRAB to find SNELL
again at u/s L. door.

(On Q):

50. 4 (B)
2-S, HUNTER & MERES.

BRING HUNTER L, LOSE
MERES, & FIND SNELL
at L.

(ZOOM B-1)

HUNTER: Well?

SNELL: Almost total recall.
Very rare. She's lethal.

HUNTER: Take Bradford in.

HOLD 2-S. as HUNTER
goes down steps,
SNELL goes u/s.

51. 1 (D) (As Hunter moves)
2-S, HUNTER coming
f/g L, + MERES.

52. 3 (C)
LOW C.M.S. MERES.

(1 TO POS.E, HUNTER'S
OFFICE)

HUNTER: She knows too much./

MERES: Not necessarily traitor
material, sir. Shall I work on
her?/

53. 4 (B)
2-S, HUNTER & MERES.

(3 TO POS.D HUNTER'S
OFFICE)

HUNTER: No. I'm giving her to
Callan. He's kinder to women.
They trust him, poor devils.

MERES: He won't be too keen.

HUNTER: Then I'll have to persuade
him, won't I?

Let HUNTER X u/s R.
of MERES.

Preview 2

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(On 4, Shot 53)

(On Q): (BOOM C-1)

54. 2 (D)

With JOAN's lower half in f/g, SEE BRADFORD & SNELL open door.

SEE HUNTER b/g - he goes.

BRING SNELL & BRADFORD to COUCH for 3-S with JOAN.

SNELL: Wake up, Joan. After three. 1 - 2 - 3.

Let SNELL GO, & TIGHTEN SLIGHTLY.

JOAN: Oh - I've been sleeping. I'm sorry.

BRADFORD: Don't apologise.

JOAN: Was it all right? Have they said anything yet?

HOLD 2-S. as BRADFORD goes R.

BRADFORD: They say you can go if you want to.

PUSH IN TIGHT as JOAN turns.

JOAN: That's marvellous ... They don't think I'm a risk then?

BRADFORD: It doesn't look like it.

P O S S I B L E R U N O N

(2 TO POS.C, HUNTER'S OFFICE)

Preview 1

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55. 1 (E) — 5. INT HUNTER'S OFFICE. DAY. BOOM A-2
2-S, CALLAN & BOY with coffee.

PAN BOY R. to HUNTER.

TAKE BOY SINGLE to DOOR.

HUNTER: You'll like this one. Take it. This one hasn't done a thing.

CALLAN: Then why give him to me?

56. 3 (D) — HUNTER: Not him. Her./
C.M.S. CALLAN.

CALLAN: No birds, Hunter.

57. 1 (E) — HUNTER: This "bird", I think./ She needs your help.
C.M.S. HUNTER.

CALLAN: Oh, please -

HUNTER: Her name's Joan Mather. She works at the Biological Research Centre./

58. 3 (D)
2-S, CALLAN & HUNTER.

CALLAN: I never did like birds with brains.

HUNTER: She needs help. Your help.

59. 1 (E) — CALLAN: Why me?/
M.S. HUNTER rising.

BRING HIM L. of CALLAN & LET HIM GO.

HUNTER: She seems to be going through some emotional stress at the moment. She needs very sympathetic handling. I thought you were just the man for the job./

60. 2 (C)
CLOSE on FILE

BOOM C-2

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(On 2, Shot 60) (BOOM C-2)

PAN R. with FILE, & PULL BACK to discover CALLAN for 2-S. with HUNTER.

(1 TO POS.C, 3 TO POS.E, SALT SET - FAST)

CALLAN: Okay. Forget the hearts and flowers. Now, what's the truth?

HUNTER: She wants to leave her job.

CALLAN: So?

HUNTER: She has a photographic memory. Total recall. The security people at the Research Centre think she's a risk.

CALLAN: And you don't?

HUNTER: I don't.

61. 3 (E) — CALLAN: What do you want me to do?/
2-S, HUNTER sitting, + CALLAN.

HUNTER: I want to establish her innocence. Do it discreetly, but do it. Then I can persuade Security at the Centre to leave Miss Mather alone./

62. 2 (C)
M.C.U. CALLAN.

CALLAN: What's she like?

63. 1 (C) — HUNTER: Vulnerable./
M.C.U. HUNTER.

She's not too attractive./

64. 2 (a/b)
(M.C.U. Callan)

Preview 1

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(On 2, Shot 64)

CALLAN: You do pick 'em for me, don't you?/

65. 1 (C) (a/b)
M.C.U. HUNTER.

HUNTER: No. They pick themselves.

TELECINE (1)
LONELY in TELEPHONE KIOSK. CALLAN taps on glass.

After looking round, LONELY comes out of kiosk and joins CALLAN.

TELECINE (1) EXT. CHELSEA STREET. DAY.

S.O.F.

CALLAN: I've got a job for you.

(1 TO POS.B, 2 TO POS.B, 3 TO POS.A, LABORATORY)

LONELY: I haven't been keeping all that well, Mr. Callan -

CALLAN: I'm sorry to hear that. This is a tailing job.

LONELY: Who?

CALLAN: A bird. She'll be along in a minute.

LONELY: Well, what do you want me to find out, Mr. Callan?

CALLAN: I want you to find out everything. What she does, who she sees, who she phones, who she dreams about. The lot.

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(On T/C)

LONELY: I'll have to screw her drum.

CALLAN: All right.

LONELY: How much, Mr. Callan?

CALLAN: Every time I ask you to do a job you ask me the same question - right? And you always get the same answer - right? Well, it's the same price this time - right?

LONELY: You're not in love are you, Mr. Callan?

CALLAN: Have a look for yourself. Here they come now.

JOAN & SONIA walk along other side of road.

LONELY: Cor!

CALLAN: The one you're after's the dark one.

LONELY: Ah, it's just business then, Mr. Callan?

CALLAN: Yeah. Just business.

CALLAN & LONELY follow girls with their eyes.

66. 2 (D) 6. INT. LABORATORY. DAY. BOOM B-1

2-S, BRADFORD & CALLAN.

GRAM F/X: FAINT HUM (thru scene)

BRADFORD: I've nothing against the girl. Hunter knows that.

Preview 3

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(On 2, Shot 66) (BOOM B-1)

CALLAN: But your security people have./

67. 3 (A)
M.S. BRADFORD. BOOM A-1

PAN him R. to 2-S.

BRADFORD: You've talked to them?

CALLAN: Yes. It didn't seem to me that they have much to go on.

BRADFORD: Well, then -

CALLAN: I went to prove that they have nothing to go on./

68. 2 (B)
2-S, BRADFORD & CALLAN. BOOM B-1

HOLD 2-S. as BRADFORD Xs R. f/g.

BRADFORD: I'll give you all the help I can.

(3 TO POS.E, HUNTER'S OFFICE)

CALLAN: Thank you. Where did you meet her?

BRADFORD: At Cambridge. I was her Director of Studies. Do sit down.

CALLAN: After you, sir. Good at her sums, was she?

HOLD 2-S. as BRADFORD Xs L. f/g.

BRADFORD: First in Part One. First in Part Two. Best Biology Tripos of her year. All her work was good, but her experimental work was brilliant. That's why I asked her to join me. I'm a theoretician.

CALLAN: When was this?

LET BRADFORD GO, & HOLD CALLAN.

BRADFORD: Two years ago. She worked very well. In fact we're almost finished./

69. 1 (B)
2-S, BRADFORD & CALLAN.

Preview 2

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(On 1, Shot 69)

CALLAN: Does she have the knowledge to do it by herself?

BRADFORD: It would cost a million to set this up/-

70. 2 (B)
C.M.S. CALLAN.

CALLAN: Some people might just have a million to spare./

71. 1 (B) (a/b)
(2-S)

PAN BRADFORD to sit, & LOSE CALLAN.

BRADFORD: Joan doesn't care for politics.

CALLAN: How about at Cambridge?

BRADFORD: No. All she did was work, poor kid./

72. 2 (B)
2-S, BRADFORD & CALLAN sitting.

CALLAN: How about holidays? Did she go abroad?

BRADFORD: A couple of times to Spain, I think. With a girl-friend. They met at Cambridge.

CALLAN: Did you ever send her abroad?/

73. 1 (B)
C.M.S. BRADFORD.

BRADFORD: Once.

CALLAN: Where?

BRADFORD: To West Berlin. There was a big Biology Conference there in '67. I couldn't go./ I thought it would do her good to be there - representing me./ I like her very much as a person. She could be my daughter.

74. 2 (B)
M.C.U. CALLAN.

75. 1 (B)
M.C.U. BRADFORD.
TILT to his HANDS.

Preview 2

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(On 1, Shot 75)

76. 2 (B) (After beat)
2-S, BRADFORD with CALLAN rising.

77. 1 (B)
2-S, BRADFORD with CALLAN coming f/g R,

CALLAN: Thanks for your help./ I may want more.

BRADFORD: Of course. Whenever it's needed.

CALLAN turns to BRADFORD.

78. 2 (B)
C.U. CALLAN.

TAPE

CALLAN: (SOV) You want to do something about your hands, Doctor. I'm supposed to be proving she's innocent./

79. 1 (B)
2-S.

(B-1)

(ALOUD): Goodbye, sir.

PAN them R. to DOOR.

BRADFORD: Goodbye.

HOLD BRADFORD back to DESK.

PAN him L. with PHONE & PUSH IN with him.

BRADFORD: (CONTD, ON PHONE) Dr. Bradford. Let me speak to Charlie, please.

(2 TO POS.C, HUNTER'S OFFICE)

± BOOM C-2 (Phone distort)

HUNTER: (V/O) Charlie speaking.

BRADFORD: Callan's just left. I did what you told me. He thinks it's only our security men who suspect Joan.

HUNTER: (V/O) I know.

BRADFORD: I -

Preview 3

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(On 1, Shot 79)

HUNTER: (V/O) Thank you, Doctor.

GRAM F/X: DIALLING TONE (DISTORT)

TILT to see PHONE put down on CRADLE.

80. 3 (E) HIGH M.C.U. HUNTER.

7. INT. HUNTER'S OFFICE. DAY.

BOOM C-2 (without distort)

(1 TO POS.C, HUNTER'S OFFICE)

GRAM F/X: LIGHT TRAFFIC (thru scene)

81. 2 (C) PERISCOPE - LOW 2-S, HUNTER & CALLAN.

HUNTER: And?/

CALLAN: Her closest friend is the girl she went on holiday with.

HUNTER: Sonia Prescott. Yes, they share a flat, in London. I've put Meres on to her. He seemed almost grateful.

82. 3 (E) M.C.U. HUNTER.

CALLAN: He should be./

HUNTER: Apparently they did nothing in Spain. Or rather Joan didn't. And Sonia's naughtiness was purely animal./

83. 2 (C) LOW M.C.U. CALLAN.

CALLAN: I gather she's never had much life outside her work. Not even a student club at Cambridge. She's a clean-living girl/- if you know what that means!

83A. 1 (C) M.C.U. HUNTER.

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(On 1, Shot 83A)

84. 2 (C) M.C.U. CALLAN.

HUNTER: No boy friends?/

84A. 3 (E) (On action) CLOSE on CALLAN'S HANDS. TILT with PHOTO to DESK, & UP to HUNTER'S FACE.

CALLAN: One./

Dr. Karl Donner. A biochemist. Says he's from West Germany. He's not. He's from the East.

HUNTER: How do you know that?

CALLAN: Donner's on your files, sir. That's where I found this.

HUNTER: Donner. I thought he'd be the one they'd choose./

85. 2 (C) LOW M.C.U. CALLAN.

CALLAN: So all that stuff about her innocence - it was all lies?/

86. 1 (C) M.S. HUNTER. BRING him L. to 2-S, the LET him go R.

HUNTER: No. Not lies. Wishful thinking. Just as well I put you on to it.

CALLAN: No, I don't want to do this one, sir./

87. 2 (C) C.M.S. HUNTER.

HUNTER: Would you rather I gave her to Meres?/

88. 3 (E) M.C.U. CALLAN.

S.O.F. here - or GRAM F/X: CAR GEARS GRINDING.

TELECINE (2) EXT. SOUTH BANK CAR PARK. DAY.

TELECINE (2) CALLAN in Mini drives fast towards LONELY waiting by wall.

(S.O.F.)

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(On T/C)

LONELY spread-eagles against wall.

CALLAN gets out of car and walks round front to LONELY.

CALLAN: Well?

They step up on to higher level.

LONELY: Nice little place she's got. Shares it with the other bird, that Sonia. Cor - you should see the stuff she wears. You hardly can see most of it. All transparent it is. With bows on.

CALLAN: You been eating raw meat again?

LONELY: Honest, Mr. Callan - I thought they only wore stuff like that in magazines.

CALLAN: Belt up!

LONELY: Sorry, Mr. Callan. This Joan - she's got a lot of books - all science stuff. With pictures. Nasty they are. And a lot of gramophone records -

CALLAN: What sort of records?

LONELY: I wrote them down.

CALLAN: Bach, Vivaldi, Clementi, Buxtehude -

LONELY: Sounds like swearing.

CALLAN: No other books?

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(On T/C)

LONELY: Masses of 'em. Some of them's dirty, too. I don't think she's very nice, Mr. Callan.

CALLAN: James Joyce, D.H. Lawrence, Dostoievski - She's not nice at all, Lonely. She's an intellectual.

LONELY: She'd do better like her mate - in a transparent what's it with bows on.

CALLAN: You think so, do you?

CALLAN turns to river.

LONELY: Any bird would. She likes war pictures, and she wears a lot of blue, and she buys flowers from an old bird at the corner, and she writes regular to her mum. Nice, that is.

CALLAN: Yes, that's nice. Any letters?

LONELY: From a bloke.

CALLAN: You got pictures?

LONELY: Yeah. His photograph, too. Good-looking geezer. Fancies her an' all. Writes all about her body and that. Very passionate some of these foreigners. I reckon it's the grub.

CALLAN: Fifty quid, right?

LONELY: Ta, Mr. Callan.

LONELY starts to leave.

CALLAN: What about another twenty-five?

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(On T/C)

LONELY: No fighting?

CALLAN: Just watching her flat. I want to know every visitor she has.

LONELY: You're on, Mr. Callan.

LONELY exits. CALLAN starts to read letter.

CALLAN: Mind how you go.
(V/O) "My darling. It has been so long since you were close to me, in my arms, and we made love so that there was no other world but yours and mine ..."
You poor little idiot. What are we doing with you?

FADE OUT TELECINE

	GRAMS: THEME
FADE UP CAPTION SCANNER	
END OF PART ONE CAPTION.	*
	*
	*

FADE SOUND & VISION

FIRST COMMERCIAL BREAK

DURING BREAK:

CAM. 1 - TO POS.F, CONCERT HALL COFFEE LOUNGE.
CAM. 2 - TO POS.E, JOAN'S FLAT.
CAM. 3 - TO POS.F, JOAN'S FLAT.
CAM. 4 - TO POS.C, CONCERT HALL COFFEE LOUNGE (N.B. PEDESTAL, FLOOR LEVEL)
BOOM A - TO POS.3, JOAN'S FLAT.
BOOM B - TO POS.2, CONCERT HALL COFFEE LOUNGE.
BOOM C - TO POS.3, JOAN'S FLAT.

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VTR/ABC/7358
Part 2

N.B. CAMERA 4 NOW ON PEDESTAL, FLOOR LEVEL

ACT 2

FADE UP CAPTION SCANNER — GRAMS: THEME
"CALLAN" PART TWO CAPTION. *
*
*
*

TELECINE (3) EXT. CHELSEA STREET & FESTIVAL HALL. NIGHT.

TELECINE (3)
LONELY watches JOAN'S FLAT. — S.O.F.

HORST goes into FLATS.

PANNING SHOT from WATERLOO BRIDGE - from Shell Building L. to FESTIVAL HALL, & HOLD. — (MUSIC)

8. INT CONCERT HALL COFFEE LOUNGE. NIGHT.

89. 4 (C)
C.S. BOARD with CONCERT POSTERS.

PULL BACK to admit CROWD.

BOOM B-2

GRAM F/X: FESTIVAL HALL APPLAUSE; CROWD APPROACHING COFFEE BAR; CUPS ETC.; CHATTER.

CROWD: AD LIB. CHATTER.

90. 1 (F)
CLOSE on CALLAN'S CUP.

LET him GO to discover JOAN in 2-S.

CALLAN: Excuse me, but is this seat taken?

Preview 4

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(On 1, Shot 90)

JOAN: No.

CALLAN: Ah, thank you. Good, isn't it? I mean the concert!

JOAN: Yes. Marvellous.

CALLAN: I'm really enjoying it.

JOAN: It's very good.

CALLAN: (PAUSE) You don't mind me talking to you, do you?

91. 4 (C) M.C.U. CALLAN. — JOAN: No, of course not.

CALLAN: Not been here before, as a matter of fact - bit like a fish out of water. But I saw this concert was on, so I thought - why not? Vivaldi's a good name, isn't it?

92. 1 (F) M.C.U. JOAN.

93. 4 (a/b) (M.C.U. Callan) — JOAN: Yes. Very good.

CALLAN: Was Italian, wasn't he?

JOAN: That's right.

CALLAN: Yes, I thought so. Very good, the Italians, aren't they?

94. 1 (a/b) (M.C.U. Joan)

JOAN: Especially that period. Vivaldi, Scarlatti...

95. 4 (a/b) (M.C.U. Callan)

CALLAN: There's another one. Albi - (PAUSE)

96. 1 (a/b) (M.C.U. Joan)

JOAN: Albinoni?

Preview 4

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(On 1, Shot 96)

CALLAN: Albinoni, that's it! You know them all, don't you? You a professional musician?

JOAN: Oh no, I'm a biologist. What do you do?

97. 4 (a/b) (M.C.U. Callan)

CALLAN: Book-keeper. / Bit dull, I'm afraid, but it keeps me off the streets, as they say. (PAUSE) I ... er ... couldn't buy you a drink, could I? Or a coffee? I mean ... I'm not trying, you know ... it's just that ... well, / I've got one.

98. 1 (F) (As they rise) 2-S, CALLAN & JOAN.

GRAMS: GONG (SPECIAL, FESTIVAL HALL, INSISTENT)

BRING THEM d/s -

- HOLDING 2-S. as they separate.

JOAN: You're very kind.

CALLAN: Not really .. only, it's just nice ... I mean, I don't know much about music. I know what I like. Oh, that's what everyone says, isn't it?

(4 TO POS.D, JOAN'S FLAT)

JOAN: No, no - I ...

CALLAN: I've never met a lady scientist before.

JOAN: We're not that formidable.

CALLAN: I'm going that way.

JOAN: Oh. Well, goodbye.

CALLAN: How about a drink afterwards? Oh please! I'll see you here afterwards. All right?

Preview T/C

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(On 1, Shot 98)

JOAN goes.

CRAB SLIGHTLY to
finish on CALLAN.

LET HIM GO L.

TELECINE (4). EXT. CHELSEA STREET. NIGHT. S.O.F.

TELECINE (4)

LONELY watching JOAN'S FLAT.

POLICEMAN Xs f/g.

LONELY goes into telephone kiosk, and looks out & up.

SHOT of LIGHTED WINDOW of FLAT.

(1 TO POS.G, JOAN'S FLAT)

99. 2 (E) (LIVING ROOM) 9. INT. JOAN'S FLAT. NIGHT. BOOM C-3

C.S. GRAM. TURN-TABLE.

GRAM F/X: VERY LIGHT TRAFFIC, FOOTSTEPS, ETC. (thru scene)

GRAMS: KPM 1003A S.1, B.1. (After intro.)

100. 3 (F)

WIDE on ROOM, with CALLAN L.

CALLAN: HUMS. (Not like Lonely)

101. 1 (G) (KITCHEN) BOOM A-3

LOOSE on KITCHEN.

BRING JOAN out to R. of CALLAN in 2-S.

102. 3 (F) (LIVING ROOM) BOOM C-3

2-S, CALLAN & JOAN.

He takes coffee.

She sits on floor.

103. 1 (G)

M.C.U. CALLAN.

104. 2 (E)

M.C.U. JOAN.

Preview 1

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(On 2, Shot 104)

JOAN: Look - I think I should tell you -

CALLAN: Yes?

105. 1 (G) JOAN: I've already got a boy-friend./
M.C.U. CALLAN.

106. 3 (a/b) CALLAN: He's a lucky feller./
(2-S)

JOAN: I did enjoy this evening.

CALLAN: Yes, so did I. Very much. I don't often meet -

107. 1 (a/b) JOAN: Well? Go on./
(M.C.U. Callan)

CALLAN: I don't often meet somebody as nice as you./

108. 2 (a/b)
(M.C.U. Joan)

JOAN: Thank you. Even female biologists like compliments.

CALLAN: I'll remember that.

JOAN: Have you always been a book-keeper?/

109. 1 (a/b)
(M.C.U. Callan)

CALLAN: No. I was in the Army.

110. 3 (F) (a/b) JOAN: Yes. I noticed./ You use the same sort of words my dad does. Did you do some fighting?
(2-S)

CALLAN: Yes. Malaya.

Preview 1

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(On 3, Shot 110)

JOAN: My dad was in Italy. He did a lot of fighting. Did you like it? He did./

111. 1 (a/b)
(M.C.U. Callan)

CALLAN: Best time I ever had. It was great./

112. 2 (a/b)
(M.C.U. Joan)

113. 1 (a/b)
(M.C.U. Callan)

Q TAPE:

CALLAN: (SOV) She likes you for that, Callan./

114. 2 (a/b)
(M.C.U. Joan)

(BOOM C-3)

JOAN: What are you thinking?

CALLAN: Sorry, I was miles away - remembering what it was like.

115. 3 (F) (As Sonia & Meres enter)
4-S, CALLAN/SONIA/
MERES coming C./JOAN
rising to sit on divan.

SONIA: Give me back my key!

MERES: A front door key always comes in useful./

116. 2 (E) (As she turns)
M.S. SONIA.

JOAN: Hello, Toby. Sonia, I'd like you to meet David. David Callan.

CALLAN: Hello./

117. 3 (F)
M.C.U. MERES.

SONIA: David Callan - Toby Meres./

118. 1 (G)
M.C.U. CALLAN

(2 TO POS.F, KITCHEN) (PAUSE)

119. 4 (D) (Pushing 1's cable)
M.S. MERES.

PAN him L. to 2-S.

MERES: How do you do?
CALLAN: Hallo./

120. 1 (G)
M.S. SONIA.

BRING her f/g to 3-S with CALLAN & MERES.

Preview 3

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(On 1, Shot 120)

SONIA: Sit down, boys. I'll make some more coffee.

LET SONIA GO.

CALLAN: As a matter of fact, I was just going/-

121. 3 (F)
2-S, CALLAN/MERES.

122. 4 (D)
CLOSE on CALLAN'S CUP & MERES.

MERES: Don't go on my account/- old boy!

PAN as CUP SPILLS, to MERES' FACE.

CALLAN: Oh, I'm terribly sorry! I hope I haven't spoilt your nice suit./

123. 3 (F)
M.C.U. MERES.

124. 1 (G) (As J. emerges)
JOAN from KITCHEN to 3-S.

JOAN: I'll go and get a cloth.

MERES: Oh no, it's quite all right. Don't worry./

125. 2 (F) (KITCHEN)
2-S, SONIA & MERES coming to KITCHEN.
(4 TO POS.E, LANDING)

BOOM A-3

SONIA: Toby, come here!

126. 1 (G) (LIVING ROOM)
2-S, JOAN & CALLAN who come f/g.
CRAB R. to find SONIA/MERES for 4-S.

BOOM C-3

CALLAN: I really must go. I've got a long day tomorrow. Are you sure you're all right?

MERES: I'm doing quite nicely, thank you.

PAN CALLAN & JOAN to DOOR.

Preview 4

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(On 1, Shot 126)

SLUNG or FISHPOLE

127. 4 (E) (LANDING)
2-S, JOAN & CALLAN.

JOAN: I'm sorry you must go.

CALLAN: Me too. (PAUSE) Look, boy-friend or no boy-friend, I'd like to see you again. All right?

JOAN: Yes. I'd like that.

128. 2 (F) (LIVING ROOM)
C.M.S. JOAN, at front door.

CALLAN: Good. Goodnight, then.

BOOM A-3

129. 1 (G)
2-S, SONIA & MERES.

TAKE MERES R. for 2-S. with JOAN.

JOAN: All right?

(4 TO POS.F, COFFEE BAR)

MERES: Yes, thank you. I'm afraid it's made a bit of a mess of your chair.

JOAN: It doesn't matter.

BRING JOAN BACK L. for 2-S. with SONIA in KITCHEN.

SONIA: Oh, I forgot. This came for you.

130. 2 (F) (KITCHEN)
M.C.U. JOAN.

JOAN: It's from Karl!

S T O P T A P E

(1 TO POS.H, COFFEE BAR with periscope; 2 TO POS.C, HUNTER'S OFFICE)

(N.B. No Scene 10)

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131. 4 (F) C.S. CUPS.

11. INT. COFFEE BAR. NIGHT. BOOM B-3

GRAM F/X: COFFEE BAR ATMOSPHERE (thru scene)

GRAMS: "TRACY BABY" (DW/LP 3032 S.1, B.1.)

TILT to CALLAN.

132. 1 (H) (with periscope) L.A. 2-S, CALLAN + LONELY from u/s R. to sit.

CALLAN: You could have tidied yourself up a bit before you came in here. It's eleven o'clock. Where the hell have you been - her flat's only just round the corner!

LONELY: Mr. Meres left about twenty minutes ago, and they've only just put the lights out.

CALLAN: Come on, get on with it.

LONELY: About half past nine, a thin-faced geezer brought her a letter.

SLOWLY CRAB R. to FAV. CALLAN.

CALLAN: Did you get a photograph of it?

LONELY: I couldn't get near, Mr. Callan. He hung around for ages.

CALLAN: Get near now.

LONELY: But they're both home, Mr. Callan.

133. 4 (F)(Now L. of Cam.1) M.C.U. LONELY.

CALLAN: Another twenty-five.

LONELY: Glad to be of assistance, Mr. Callan.

PULL BACK as he goes, to 2-S.

STOP TAPE

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(1 TO POS.G, JOAN'S FLAT, 4 TO POS.E, LANDING EXT. JOAN'S FLAT)

(PERISCOPE FROM CAM.1 TO CAM.3 - L.A. DOLLY STAND BY FOR CAM.3)

134. 1 (G)

12. INT. JOAN'S FLAT. NIGHT. BOOM A-3

SLOWLY PAN ROUND ROOM to DOOR.

BRING LONELY IN & L. to BEDS.

135. 3 (F) (with periscope)

L.A. M.C.U. LONELY.

136. 1 (G)

C.S. CLOTHING.

TILT to SONIA.

137. 3 (F) (a/b)

(L.A. M.C.U. Lonely)

HE GOES.

TELECINE (5)

TELECINE (5) EXT. CHELSEA STREET. DAY.

CALLAN in TELEPHONE BOX.

S.O.F.

CALLAN: It just says the man who brings the letter, Horst, will call again to arrange a way of getting her to Germany. To Karl. What? No, no - it just says pretty soon. Could be any time/...

138. 2 (C)

DISTORT S.O.F.

C.M.S. HUNTER.

Yes, I'm outside the flat now. Look, Hunter, do you want me to tackle Horst when he comes?

13. INT. HUNTER'S OFFICE. DAY.

BOOM C-2

HUNTER: No, Meres will do that. You're the lovable agent, Callan - Meres is the nasty one.

Preview T/C

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(On 2, Shot 138)

S.O.F.

TELECINE (contd.) (6)
CALLAN in PHONE BOX.

SONIA passes.

TELECINE (6) EXT. CHELSEA STREET. DAY.

CALLAN: (SOV) What's Meres done to deserve that?

PAN to SONIA walking away down street.

139. 4 (E)
C.S. BELL PUSH.

SLUNG or FISHPOLE

14. INT. FLAT LANDING. DAY.

(2 TO POS.F, JOAN'S FLAT)

F/X: FRONT DOOR BELL.

PULL BACK to 2-S. as JOAN opens DOOR.

JOAN: David!

CALLAN: Can I talk to you?

JOAN: Now?

140. 1 (G) (As he comes thru 2-S, JOAN/ /door) CALLAN.

CALLAN: I've got to, love./

15. INT. JOAN'S FLAT. DAY.

BOOM A-3

(4 TO POS.D, JOAN'S FLAT)

JOAN: You'd better come in. Sit down.

PAN CALLAN L. & LOSE JOAN.

141. 2 (F)
M.S. JOAN.

CALLAN: I think this is yours./

PAN her L. to 2-S.

JOAN: How did you get that?

142. 3 (F)
M.C.U. JOAN.

CALLAN: Let's just say I got it./

BOOM C-3

JOAN: You've no business to have it.

Preview 2

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(On 3, Shot 142)

CALLAN: It's my job.

143. 2 (F) — JOAN: Your what?/ — ± BOOM A-3
M.C.U. CALLAN.

CALLAN: They call it Security, Joan. Looking into things./

144. 3 (a/b)
(M.C.U. Joan)

145. 2 (a/b) — JOAN: Why my things?/
(M.C.U. Callan)

CALLAN: There are things I need to know, love. And I've got to find out one way or another./

146. 3 (F)
2-S, CALLAN/JOAN.

JOAN: You could ask, couldn't you?

(2 TO POS.G, SAME SET)

CALLAN: You wouldn't've told me. Otherwise I wouldn't have gone to all this trouble.

LET CALLAN GO L. & BRING JOAN L. for 2-S.

JOAN: Is this a joke?

CALLAN: No jokes.

JOAN: You mean we didn't even meet by accident?

CALLAN Xs R. of JOAN.

CALLAN: I never meet anybody by accident. Do sit down, Miss Mather./

147. 1 (G)
2-S, JOAN/CALLAN.
She sits.

148. 3 (F) — JOAN: But why should/-
M.C.U. CALLAN.

CALLAN: Karl Donner wants you to go to Germany. He's sent his friend Horst to fetch you./

149. 1 (G)
M.C.U. JOAN.

(PAUSE)

Preview 3

Copyright Protected

(On 1, Shot 149)

JOAN: Karl's my boy-friend. I can go to see him if I want to.

CALLAN: Not to East Germany, you can't, love.

150. 3 (F) (a/b) (M.C.U. Callan)
JOAN: East Germany? What do you/...?

CALLAN: Donner's an agent, Miss Mather. A spy./

151. 1 (a/b) (M.C.U. Joan)
JOAN: Don't be absurd!

CALLAN: So's Horst.

JOAN: Karl a spy? Have you ever met him? He's like me. He doesn't give a damn about politics./

152. 3 (a/b) (M.C.U. Callan)
CALLAN: He's an agent, Miss Mather.

153. 1 (a/b) (M.C.U. Joan)
JOAN: You're not even listening./ Karl's just a biochemist - not even a very good one.

CALLAN: Then why did you keep quiet about him?

JOAN: To stop people like you getting the wrong ideas./

154. 3 (a/b) (M.C.U. Callan)
CALLAN: Is that why you left Dr. Bradford?

155. 1 (G) 2-S, JOAN + CALLAN's LOWER HALF.
JOAN: Yes. (PAUSE)/ Look, it's all very simple. I love Karl and he loves me. He's going to marry me./

156. 3 (F) M.C.U. CALLAN.

Preview 1

Copyright Protected

(On 3, Shot 156)

157. 1 (G) (a/b)
(2-S, Joan/Callen)

PULL BACK as he sits.

CALLAN: That's always the bait./

JOAN: Please go away.

158. 3 (F)
2-S.

(1 CLEAR FOR CAM.2's SHOT 159)

CALLAN: He doesn't want you. He wants what you've got in your head/- and we can't let him have it.

JOAN: You're wrong! He loves me.

CALLAN: Well, we can't let you go to him.

JOAN: How can you stop me?

PULL BACK to ADMIT MERES.

CALLAN: Believe me - there are ways.

159. 2 (G) (On Q)
M.S. MERES.

MERES: Better get her out of the way, old boy. He's on his way up./

160. 1 (G)
2-S, CALLAN & JOAN.

BRING them L. to KITCHEN door & SEE MERES at curtain u/s R.

CALLAN: I'm sorry ... etc.

161. 4 (D)
CLOSE on BOTTOM OF DOOR.

F/X: DOOR BELL./

HORST: (OUTSIDE DOOR) Miss Mather ... Miss Mather.

TILT to find HORST ENTERING.

162. 2 (G)
3-S, CALLAN & JOAN + HORST at DOOR.

163. 1 (G)
M.S. HORST.

PAN him L. to DIVAN (& incl. kitchen curtain L.)

Preview 3

Copyright Protected

(On 1, Shot 163)

164. 3 (F)
C.S. LETTER.

TILT to HORST as he picks it up.

LET HIM GO u/s.

165. 4 (D)
M.S. MERES at CURTAINS.

GO with him L. & FAV. HORST as he falls.

MERES: Guten tag!

ALLOW MERES IN on floor for 2-S.

166. 1 (G)
2-S, CALLAN & JOAN.

JOAN: Toby!

CALLAN: It's like I told you, love. There are ways. There have to be.

	GRAMS: THEME
CAPTION SCANNER	
END OF PART TWO CAPTION	*
	*
	*

FADE SOUND & VISION

2ND COMMERCIAL BREAK

DURING BREAK:

CAM.1 - TO POS.D, CLINIC OFFICE.
CAM.2 - TO POS.D, CLINIC EXAMINATION ROOM.
CAM.3 - TO POS.C, CLINIC OFFICE.
CAM.4 - TO POS.B, CLINIC OFFICE

BOOM A - STAY AT POS.3, JOAN'S FLAT.
BOOM B - TO POS.1, CLINIC OFFICE.
BOOM C - TO POS.1, CLINIC EXAMINATION ROOM.

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VTR/ABC/7358
Part 3

ACT 3

GRAMS: THEME

FADE UP CAPTION SCANNER
"CALLAN" PART THREE
CAPTION. *
*
*

16. INT. SNELL'S OFFICE. DAY. BOOM B-1

167. 1 (D)
M.C.U. HUNTER.

168. 3 (C)
C.M.S. MERES.

169. 1 (D)
CLOSE on HUNTER'S HAND on DESK.

As it moves, PULL BACK to 3-S, with SNELL C. b/g.

170. 3 (C)
2-S, HUNTER & SNELL.

HUNTER: (PAUSE) How is he?/

SNELL: Meres hit him rather hard.

HUNTER: He usually does.

SNELL: Harder than I think advisable, if I'm to work on them afterwards.

171. 1 (D) (a/b) (3-S)

HUNTER: I see./

SNELL comes fwd.

SNELL: Well anyway, I put him on tranquilisers for a bit - he quite liked that - and then some of the hallucinogens. He wandered quite a bit then. Half the time he thought he was back in East Berlin. I've got it all on tape, of course.

HOLD 3-S. as SNELL Xs L. f/g of HUNTER.

172. 4 (B)
C.M.S. SNELL.

HUNTER: I'm extremely grateful./

Preview 1

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(On 4, Shot 172)

SNELL: Oh, it's a pleasure. I managed to make him lose track of time, too. He thinks it all happened twenty years ago. Then I put him on pentathol.

HUNTER: And?

173. 1 (D)
M.C.U. HUNTER.

SNELL: He prattles like a child.

HUNTER: Let's have a look at him.

PRE-VTR (7358B)

PRE-VTR SOUND

P R E - V T R (7358B)

BOOM B-1

174. 1 (D)
CLOSE on BELL PUSH on DESK.

F/X: DESK BUZZER.

PULL BACK to GROUP with HORST being taken to CHAIR R.

HORST: AD LIB. IN GERMAN.
And then I had to learn unarmed combat. They sent me to a place called Wurzen. It's near Leipzig. They're very good there. Sehr fortgeschritten. Very advanced. We even had some Russians studying there. That was a very great honour.

PUSH IN CLOSER on HORST as SNELL moves forward.

HUNTER: All right, Rogers. Wait outside.

LET NURSE GO.

175. 4 (B)
GROUP with HORST bottom of frame.

176. 1 (D) (As Horst rises)
M.S. HORST.

SNELL: Hello, Horst.

HORST: Good morning, Doctor.

Preview 4

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(On 1, Shot 176)

SNELL: This is Mr. Hunter. He'd like a chat with you.

177. 4 (B) C.M.S. HUNTER

HORST: Of course. Ganz bestimmt./

HUNTER: You did extremely well, I believe.

178. 1 (D) M.S. HORST.

HORST: Thank you./ It was all so long ago, I find it difficult to remember all the details. But why should you be so interested? It was such a small thing, and so many years ago./

179. 4 (B) C.M.S. HUNTER.

HUNTER: We have to keep the records straight./

180. 1 (a/b) (M.S. Horst)

HORST: The records. Of course.

HUNTER: You left a letter for the girl - Joan Mather -

SLOW PUSH IN to B.C.U.

HORST: That is correct. Then I was picked up.

HUNTER: After great difficulty.

181. 3 (C) (with prism lens) M.S. HUNTER.

HORST: Thank you. (PAUSE)/

TRY ECHO EFFECT

HUNTER: What was the other man supposed to do?

SLOWLY TILT PRISM.

HORST: If I failed?

HUNTER: The other man.

HORST: He was to come for her himself.

Preview 1

Copyright protected

(On 3, Shot 181)

HUNTER: Wasn't that risky?

HORST: Yes, of course. But the girl had very valuable information.

HUNTER: Do you know what it was?

HORST: No, sir. Ich weiss es nicht. That was not my business.

182. 1 (D) B.C.U. HORST. PULL SLOWLY BACK to M.C.U.

HUNTER: I see./ How long before the other man followed you?

183. 4 (B) C.M.S. HUNTER

HORST: A week at the most./

HUNTER: How did he feel about the girl?

184. 1 (D) M.C.U. HORST - PULLING SLOWLY BACK to C.M.S.

HORST: How does a carpenter feel about wood?/ Gefallt es ihnen? You like it? (LAUGHS)

185. 4 (B) 2-S, SNELL/HUNTER.

186. 1 (D) C.M.S. HORST - SLOWLY PULLING BACK to 4-S.

HUNTER: It's very good./

HORST: How does a carpenter feel about wood? (HYSTERICAL LAUGHTER)

HUNTER: Can you calm him?

SNELL: For a little while.

SNELL CLOSES IN on HORST.

187. 4 (B) (As Snell reaches GROUP /Horst) around HORST. PAN R. as THEY EXIT.

HUNTER: Please./

SNELL: Come along.

Preview 1

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(On 4, Shot 187)

188. 1 (D) (As Meres closes door)
M.C.U. MERES.

HUNTER: Where's Callan and the girl?

MERES: They're waiting outside, sir./

189. 4 (B)
M.S. HUNTER.

HUNTER: Send her in.

PAN HIM to u/s L. DOOR.

MERES enters R. for 2-S.

END OF PRE-VTR

Preview 2

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(On Pre-VTR)

17. INT. CLINIC EXAMINATION & OBSERVATION ROOMS. DAY.

190. 2 (D) (try periscope)
HIGH 2-S, HORST on couch, SNELL at trolley. BOOM C-1

191. 3 (G)
CLOSE on NEEDLE.

TILT to SNELL'S FACE.

192. 4 (B)
SEE HUNTER, JOAN & CALLAN enter. BOOM B-1

BRING THEM to ROSTRUM in OBSERVATION ROOM.

193. 2 (D)
2-S, SNELL goes to HORST, with HYPODERMIC SYRINGE. BOOM C-1

194. 3 (G)
CLOSE on NEEDLE.

TILT to SNELL'S FACE.

195. 2 (D)
CLOSE on OBSERVATION WINDOW.

LOUVRES OPEN.

196. 3 (G) (65°?)
CLOSE on INJECTION.

As NEEDLE withdraws, SLOW PAN to C.U. HORST.

Preview Pre-VTR (7358C)

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PRE-VTR (7358C):

17. INT. CLINIC. DAY. (contd.)

BOOM C-1

197. 4 (B)
CLOSE on WHITE CARD.

SLOWLY SUPERIMPOSE:

MERES: Horst! Horst, let's just recap, shall we?

198. 2 (D) (Fish-eye lens)
AS DIRECTED

HORST: Fine. Okay.

MERES: If you failed, Dr. Karl Donner was to come for the girl - right?

SLOWLY FADE OUT CAM.4

HORST: Right.

MERES: And take her to East Germany?

SLOWLY SUPERIMPOSE:

199. 1 (D)
CLOSE on LIGHT BULB.

HORST: That's right.

/N.B. SOUND/LIGHT/
/EFFECT/

MERES: And get her secrets from her?

HORST: Yes, sir.

MERES: By any means?

HORST: Those were his instructions.

(SHOT 199A TO BE CUT INTO PRE-VTR DURING VTR)

MERES: (PAUSE) And he would obey them, of course?/

MAIN VTR:

199A. 3 (G) (65°)
B.C.U. HORST - NOSE & EYES ONLY.

HORST: Of course. Donner was a professional./

200. 4 (B) (Pre-VTR contd.)
TIGHT 3-S, CALLAN/JOAN/ HUNTER.

BOOM B-1

CALLAN: Be sensible, love. Get it over.

MERES: (V/O, SLIGHT DISTORT) Horst, just tell me that joke again. About Donner./

201. 3 (G) (9°)
B.C.U. HORST.

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(On 3, Shot 201) (BOOM C-1)

HORST: It's very good. Very good. You say, "How did Donner feel about the girl?"

MERES: Oh, yes! How did Donner feel about the girl?

HORST: That's it! And I say - How does a carpenter feel about wood?/

202. 2 (D) (a/b) (Fisheye) (As directed)

(HORST STARTS TO LAUGH HYSTERICALLY AND CONTINUES TO DO SO FOR SOME TIME)

SNELL & NURSE come f/g.

SUPERIMPOSE:

203. 4 (B)
CLOSE on WHITE CARD.

&

1 (D)
CLOSE on LIGHT.

FADE OUT CAM.2

204. 3 (G)
C.U. HORST.

PULL BACK to 4-S, & SEE HORST GO.

/END OF PRE-VTR/

Preview 2

N.B. PRE-VTR SOUND (HORST'S LAUGHTER) CONTD. OVER.

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(On Pre-VTR)

PRE-VTR SOUND CONTD.

205. 2 (D) (EXAMINATION ROOM) 17. INT. CLINIC DAY. (contd.)

CLOSE on GRILLE.

BOOM C-1

205A. 4 (B) (OBSERVATION ROOM)

3-S, JOAN, HUNTER & CALLAN.

BOOM B-1

FOLLOW THEM going L.

ADMIT SNELL for 4-S.

HUNTER: Could we use him again?

SNELL: It's pushing it. We could try.

(CUT PRE-VTR SOUND as directed)

(2 TO POS.H, HUNTER'S OFFICE)

JOAN: What is he on?

SNELL: Well, now he's on pentathol. We started him on Baxter's derivative of LSD.

JOAN: Big doses?

206. 1 (D) (OFFICE)

SNELL: Massive.

2-S, JOAN & SNELL.

JOAN comes L, then f/g R. of SNELL.

JOAN: But you'll - you'll destroy his mind.

FIND CALLAN & HUNTER coming d/s to her.

SNELL: This is a rush job, Miss Mather. As much for your sake as anyone's.

(BURST OF LAUGHTER FROM HORST (OFF) - SUDDEN STOP)

Excuse me.

SNELL GOES.

PUSH IN A LITTLE on JOAN.

JOAN: He'll never recover - you know that?

HUNTER: He'll never learn your secrets, either. Now I want you to go home wand wait for Donner. He'll be here sooner or later. Probably sooner.

Preview 3

Copyright protected

(On 1, Shot 206)

JOAN: And then you turn up? Oh no, I won't ...

MERES enters b/g L. of HUNTER.

HUNTER: You once told Bradford you never wanted his virus to be used by us - no matter what the other side did.

JOAN: That's right.

HUNTER: Did Donner put that idea into your head?/

207. 3 (C)
2-S, JOAN & HUNTER.

JOAN: No. It was my own idea. It still is.

HUNTER: If Donner got the secret out of you, his side would use it./ Think it over. Look after Miss Mather, will you, Meres? Take her back to headquarters. Mr. Callan will join you shortly.

208. 1 (D) (a/b)
4-S.

CRAB R. as MERES Xs, to see JOAN go u/s -

JOAN: It's no use. I won't help you. I won't help you.

- & EXIT.

PAN HUNTER R. to 2-S. with CALLAN.

CALLAN: So now it's my turn, I suppose.

HUNTER: I don't think I quite follow -

CALLAN: Come off it. I wait for Donner, then knock him over.

Let HUNTER GO.

HUNTER: Indeed you don't. I want him alive./ But you wait for him - yes.

209. 3 (C)
C.M.S. HUNTER.

Preview 1

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(On 3, Shot 209)

CALLAN: What about the other bird - Sonia?

210. 1 (D)
M.C.U. CALLAN.

HUNTER: That's Meres' department.

CALLAN: Good for Toby! (PAUSE) I suppose Donner will end up like that poor devil?

211. 4 (B)
2-S, HUNTER & CALLAN.

HUNTER: If he's lucky. (PAUSE) How much cover do you need?

(1 TO POS.H, COFFEE BAR)

CALLAN: None. I'll find my own. When do you want me in the flat?

HUNTER: I want you there now. You and the girl.

212. 3 (C)
C.M.S. CALLAN.

CALLAN: You heard what she said.

BRING HIM SLOWLY DOWN to TIGHT 2-S. with HUNTER.

HUNTER: Make her change her mind. Donner's not a fool, Callan. He won't move unless he knows the girl's waiting in the flat for him - and he'll have ways of knowing she is there.

CALLAN: He won't move until he hears from Horst.

HUNTER: I've taken care of that.

CALLAN: What happens to her when we get him?

HUNTER: We watch her, Callan. And we go on watching her until what she knows is out of date.

STOP TAPE

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(3 TO POS.D, HUNTER'S OFFICE)

(4 CHANGE PEDESTAL DURING FOLLOWING SCENE, & GO TO POS.F, COFFEE BAR)

---

18. INT. HUNTER'S OFFICE. DAY. BOOM C-4

213. 3 (D) (periscope)
LOW 2-S, JOAN + MERES LARGE f/g R.

CALLAN enters C.

214. 2 (H) (As he turns)
C.M.S. MERES.

215. 3 (D)
LOW 3-S, JOAN/CALLAN/ MERES.

MERES GOES.

JOAN: I won't help you.

216. 2 (H) (As Callan turns to her)
C.M.S. CALLAN

CALLAN: He's pulled this gag before, you know. Last time was a French-Canadian girl - Suzanne Lemaitre. You ever heard of her?

JOAN: No. I don't believe you.

CALLAN: She was an atomic physicist. A very good one.

JOAN: Did she have a photographic memory too?

217. 3 (D) (As he sits)
LOW 2-S, JOAN/CALLAN.

CALLAN: No./ She just loved him - and told him things. He squeezed her dry, then he left her and she killed herself. I don't want you to kill yourself, Joan.

JOAN: Do you think I would?

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(On 3, Shot 217)

CALLAN: You might, if he was to die.

JOAN: You're going to kill him?

CALLAN: If I have to. Hunter wants him alive if it's possible. It may not be possible, that rather depends on you. Listen to this - this is his dossier.

218. 2 (H)
M.C.U. CALLAN.

East German. MFS operative. Section 5./ That's the section that handles all the really dirty jobs. Donner's very good

219. 3 (D)
LOW M.C.U. JOAN.

with this./

220. 2 (a/b)
(M.C.U. Callan)

JOAN: Karl said he hated killing./

221. 3 (a/b)
(Low M.C.U. Joan)

CALLAN: I hate it. But I still do it./

222. 2 (H)
C.M.S. CALLAN.

JOAN: You don't hate it. You love it./

He leans forward.

CALLAN: I don't have to justify myself

223. 3 (a/b)
(M.C.U. Joan - reaction)

to you, darling!/

224. 2 (H)
M.S. CALLAN.

He rises.

BRING HIM L. of her for 2-S.

JOAN: It doesn't make any difference what you say. I love him and I trust him.

(3 TO POS.F, JOAN'S FLAT)

CALLAN: You'd better help me then, hadn't you? If there's just me and him, I'll kill him.

JOAN: He might kill you.

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(On 2, Shot 224)

CALLAN: He'd still have to die. Meres would do it.

JOAN: No!

HOLD 2-S. as he goes u/s to her.

PUSH IN.

CALLAN: This isn't the pictures, Joan. No bugles, no banners, no comrades in arms. This is the real thing, and it's very, very nasty. All right. But you're trapped in it, love. You can't get out. (PAUSE) You going to make me kill him?

CRAB R. as he goes to her R.

JOAN: Why put it on me? What have I done?

CALLAN: Nothing - what's that got to do with it?

JOAN: If I agree -

CALLAN: He'll see you. He'll be off guard. And I'll take him.

JOAN: Alive? You promise - ?

CALLAN: I'll do what I can. But I can't give guarantees.

JOAN: But you will try?

CALLAN: Yes.

JOAN: All right.

HOLD 2-S. as he goes to DOOR.

CALLAN: Come on - I'll take you home.

CRAB to SINGLE JOAN after he speaks.

TAPE RUN

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AFTER TAPE RUN for CALLAN
TO REPOSITION:

225. 4 (F) (9°) — 19. INT. COFFEE BAR. DAY. — BOOM B-3

TIGHT 2-S, CALLAN/ LONELY (incl. out of focus b/g customers)

GRAM F/X: COFFEE BAR ATMOSPHERE, CHATTER, etc. (thru scene)

GRAMS: DW/LP 3032, S.2, B.4. "AUTUMN COLOURS"

(2 TO POS.E, JOAN'S FLAT)

CALLAN: Now you sure you got it right?

LONELY: I watch the flat from the phone booth. If I see this geezer, I dial her number, let it ring three times, then hang up.

CALLAN: Then you scarper.

226. 1 (H)

CLOSE on LONELY's CUP. (Shooting between Callan & Lonely)

TILT UP to LONELY & PULL BACK to 4-S. (with 2 images)

CLOSE SLOWLY IN to 2 IMAGES, with CALLAN L.

LONELY: Oh, I'll do that, Mr. Callan! Mr. Callan - is he your bird's husband?

CALLAN: Don't ask questions. Come on - go through it again.

LONELY: I watch from the phone box. If I see him, I call the flat, let it ring three times, hang up - and scarper. (PAUSE) What if there's someone else in the phone box?

(4 TO POS.D, JOAN'S FLAT)

CALLAN: Don't let there be, mate.

LONELY: But I can't just stand -

CALLAN: Look, Lonely. This is important. Don't mess me about.

Preview T/C

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(On 1, Shot 226)

LONELY: But it might be out of order!

CALLAN: Blimey, what's the matter with you, mate? It's not out of order. I checked it this morning. Right?

LONELY: Right, Mr. Callan.

CALLAN: Right. Now scarper.

LET LONELY GO L.

TELECINE (7)

LONELY & CALLAN in STREET, ignoring each other.

CALLAN Xs ROAD twds FLAT.

LONELY walks on DOWN STREET.

S T O P T A P E (for CALLAN & CAMERA)

(1 TO POS.G, JOAN'S FLAT)

227. 1 (G) 20. INT. JOAN'S FLAT. DAY. BOOM A-3

M.L.S. JOAN coming twd. camera.

As she turns to door, CRAB to FIND CALLAN Xing R. to L. b/g.

Let JOAN go to him.

JOAN: What now?

CALLAN: You're stuck at home. You've hurt your ankle - so you're staying in by yourself.

JOAN: And you?

Preview 3

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(On 1, Shot 227)

CALLAN: Nobody know I'm here.

BRING CALLAN L. to KITCHEN. LOSE JOAN.

JOAN: If Karl rings -

CALLAN: Ask him round. Tell him it's safe.

BRING him R. for 2-S. again.

JOAN: And will it be?

CALLAN: It'll be as safe as I can make it.

JOAN: I should tell him to run.

CALLAN: We'll still get him. Just remember that. You're his best chance to keep alive./

228. 3 (F)
M.C.U. JOAN. BOOM C-3

JOAN: Alive - like Horst?/

229. 4 (D)
M.C.U. CALLAN BOOM A-3

CALLAN: He's not dead, darling, is he?/

230. 2 (E)
M.S. JOAN.
She sits u/s 2 steps.

231. 1 (G) (As Joan sits)
M.S. CALLAN.
He sits.

232. 3 (F) (As she turns)
LOOSE 2-S, CALLAN/JOAN.

F/X: TELEPHONE RINGS./

233. 1 (G)
M.S. CALLAN.
PAN him R. to 2-S.

CALLAN: Wait! This might be him.

234. 4 (D) (After 3rd ring)
MIN. HEIGHT with PHONE R. f/g. SEE CALLAN & JOAN.
As CALLAN comes fwd, HOLD on PHONE, & SEE him attach ACOUSTIC DEVICE.
JOAN takes RECEIVER off.

CALLAN: (CONTD.) All right - answer it.

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(On 4, Shot 234) (BOOM A-3)

JOAN: Hello? Yes?

TILT VERY SLOWLY to TIGHT 2-S.

± STAND MIC. on distort

DONNER: (V/O) Joan, this is Karl.

JOAN: Karl - darling.

(2 TO POS.G, SAME SET)

DONNER: (V/O) Joan - didn't you get my letter?

JOAN: Yes, I did.

DONNER: (V/O) Why didn't you come with Horst? Don't you want to see me?

JOAN: Of course I do. Horst didn't turn up.

SLOW CRAB R. to SINGLE JOAN.

DONNER: (V/O) Are you sure?

JOAN: (PAUSE) Of course I'm sure. Karl - where are you?

DONNER: (V/O) In London.

JOAN: Oh, that's marvellous! You've no idea how much I've missed you.

DONNER: (V/O) Joan - are you alone?

235. 1 (C) (As Callan CLOSE on NOTE./finishes writing)

JOAN: Yes./

(PAUSE)

TILT UP with it to 2-S.

DONNER: (V/O) Good. I want you to come to me. I'm at Flat 9 -

(4 TO POS.E, LANDING)

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(On 1, Shot 235)

JOAN: I can't, darling. I've sprained my ankle. It's silly, but I can't even move unless you help me. (PAUSE) Are you still there?

DONNER: (V/O) Yes. I'm here. Look, I'll be over in twenty minutes. Then perhaps we -

JOAN: Yes?

DONNER: (V/O) If I help you - perhaps we can go away together.

JOAN: Oh, that would be marvellous! I'll leave the door open. Karl -

HOLD 2-S. as CALLAN goes u/s.

DONNER: (V/O) Yes?

JOAN: I love you.
I always will.

CALLAN: In twenty minutes it'll all be over.

TELECINE (8) EXT. CHELSEA STREET. DAY.

TELECINE (8)

LONELY sees DONNER drive up to FLATS.

S.O.F.

HE GOES into PHONE BOX & finds it broken.

LONELY: Oh, my gawd!

He scurries out of PHONE BOX & runs up STREET.

Preview 4

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(On T/C)

236. 4 (E) — 21. INT. LANDING OF FLAT. DAY. — SLUNG or FISHPOLE

LOOSE on DONNER.

BRING HIM CLOSE to DOOR.

CALLAN: (OFF) Now stop worrying. It'll be all right. Sit down and try to relax.

As DONNER FLINGS DOOR OPEN, FIND CALLAN & JOAN for 3-S.

237. 1 (G) — 22. INT. JOAN'S FLAT. DAY. — BOOM A-3

TIGHT 2-S, CALLAN & JOAN. (Allow space for Cam.2's shot)

(4 TO POS.D, INT. JOAN'S FLAT - FAST)

JOAN: Karl! You said twenty minutes!

238. 2 (G)

CLOSE on DONNER'S GUN.

TILT to his FACE.

PAN HIM R. SLOWLY.

239. 1 (G)

DONNER: I lied to you, Joan.

M.C.U. JOAN.

240. 2 (a/b)

JOAN: But why should you - ?

(M.C.U. Donner)

DONNER: There was something in your voice. When you said you were alone. I didn't believe you. Who are you?

241. 4 (D)

LOW 3-S, JOAN, CALLAN, DONNER.

CALLAN: Bennett. Dr. Bennett. Miss Mather sent for me. Really, I must -

DONNER: Why?

242. 2 (G)

CALLAN: She has sprained her ankle -

M.C.U. DONNER.

Preview 1

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(On 2, Shot 242)

DONNER: Get away from her, Doctor. Move!

243. 1 (G)
C.M.S. CALLAN.
PAN him R.

F/X: TELEPHONE RINGS. (3 TIMES)

244. 2 (a/b) (after 1st ring) DONNER: Leave it!
(M.C.U. Donner)

245. 4 (D) (after 2nd ring)
3-S, a/b.
JOAN comes to DONNER.

JOAN: Karl - what are you going to do?

246. 2 (a/b) DONNER: Why aren't you limping?
(M.C.U. Donner)

247. 3 (F) (+ periscope) (PAUSE) BOOM C-3
L.A. WIDE SHOT on GROUP for CALLAN jumping to floor f/g L.

CALLAN: Move!

248. 1 (G) (On 2nd shot)
2-S, JOAN/DONNER.

249. 2 (G)
PAN CALLAN R. to 3-S. with DONNER, putting JOAN on floor.

DONNER: Your patient, Doctor.

CALLAN: Is she dead?

DONNER: Yes.

250. 4 (D)
C.U. CALLAN.

(2 TO POS.F, SAME SET, FAST) CALLAN: You're hell on women, aren't you, mate? Get up.

251. 1 (G)
C.M.S. DONNER rising & going slowly L.

Preview 4

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(On 1, Shot 251)

DONNER: Tell me, Doctor, does your Health Service issue doctors with magnum revolvers?/

252. 4 (D)
C.U. CALLAN.

CALLAN: Only those who need them. Move away from the door. Come on, come on./

253. 1 (G)
C.M.S. DONNER.

BRING him f/g, & CRAB to FIND CALLAN.

DONNER: So. I am to die now?

CALLAN: Oh no, mate. We wanted you alive.

DONNER: And you wanted Joan dead, didn't you? The dead have no secrets./

254. 2 (F) (As C. strikes MIN. HEIGHT, /Donner)
TIGHT 2-S,
CALLAN/DONNER.

FAST PAN with DONNER L. to FLOOR. LOSE CALLAN.

255. 1 (G) (After dialling) DONNER: So. I am to be interrogated?/
LOW PROFILE M.C.U.
CALLAN.

CALLAN: Let me speak to Charlie, please./

256. 4 (D)
2-S, DONNER/CALLAN.

DONNER: I will tell you nothing.

As CALLAN kneels, CRAB ROUND & TILT to finish on 2-S, JOAN & CALLAN.

CALLAN: You don't have to. That isn't my job. You're going to talk to Charlie.

GRAMS: THEME

257. 3 (F)
"CALLAN" CLOSING CAPTION. (to end)

SUPERIMPOSE CAPTION SCANNER (over)

(On Caption Scanner superimposed on Cam.3) (THEME to end)

(1) Callan - EDWARD WOODWARD

(2) Hunter - MICHAEL GOODLIFFE

(3) Meres - ANTHONY VALENTINE
Lonely - RUSSELL HUNTER

(4) Joan Mather - ELIZABETH BELL
Dr. Bradford - RAYMOND YOUNG

(5) Snell - CLIFFORD ROSE
Horst - PETER BLYTHE

(6) Karl Donner - DAVID HARGREAVES
Sonia Prescott - JOAN CRANE

(7) Associate Producer, JOHN KERSHAW

(8) Designed by MIKE HALL

(9) Producer, REGINALD COLLIN

(10) Directed by PETER DUGUID

FADE SOUND & VISION

TO BE ADDED ON TRANSMISSION:

THAMES TELEVISION SLIDE & VOICE OVER: Clifford Rose is a member of the Royal Shakespeare Company.

PAD
14.1.68.

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